

1921
Feb. 24
NeAmM

pt. 2

RARE AND EXTREMELY CHOICE
COLLECTION

FORMED BY THE WIDELY KNOWN
CONNOISSEUR

MR. LOUIS GUERINEAU MYERS
OF NEW YORK

SECOND AFTERNOON'S SALE
FRIDAY, FEBRUARY 25TH, 1921

La 4121
L. 81752

1921
Feb. 24
NeAm M

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

THE AMERICAN ART ASSOCIATION
MANAGERS
SALE AT THE AMERICAN ART GALLERIES

Collection of
MR. LOUIS GUERINEAU MYERS
Afternoons of Thursday to Saturday (inclusive)
February 24 to 26, 1921

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

SECOND AFTERNOON'S SALE

FRIDAY, FEBRUARY 25, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

BOHEMIAN GLASS OF THE NINETEENTH CENTURY

279—BOHEMIAN GLASS MINIATURE DECANTER AND MUG

Clear white glass with white over-glaze. The decoration is formed by lozenges of the clear glass surmounted by garlands of flowers in bright colors. Period, mid-nineteenth century.

Height, 4 inches.

280—BOHEMIAN GLASS GOBLET

Clear glass with a white over-glaze, which on the bowl is perforated with a lozenge design. The bowl is decorated with flowers and birds in rich coloring. A serpent in ruby glass winds around the stem. Period, mid-nineteenth century.

Height, 6 inches.

281—BOHEMIAN GLASS BOX WITH COVER

Clear glass with white over-glaze. Here again the decoration consists of the combination of clear glass perforations and floral figures. Period, mid-nineteenth century.

Length, 7 inches; width, 2 inches.

Second Afternoon

282—RUBY GLASS WINE SET

Two decanters and four goblets of Bohemian glass in octagonal form with bodies practically covered with woodland scenes, deer and dogs, beautifully engraved. The designs differ on each. Period, mid-nineteenth century.

Height of decanters, 7¼ inches.

283—PAIR OF BOHEMIAN GLASS VASES

Ruby glass painted and gilded. Cup-shaped bodies, with serrated tops, on tall baluster stem. Cut-glass prisms hang from body around stem. Period, mid-nineteenth century.

Height, 11½ inches.

284—TALL BOHEMIAN GLASS DECANTER

Cylindrical body, elongated neck and "acorn" stopper. Of fine clear glass overlaid with a rich blue. The whole piece is covered with a circular cut diapering, which penetrates the blue and reveals the clear glass beneath. Period, mid-nineteenth century.

Height, 15 inches.

OLD ENGLISH AND IRISH GLASS

285—MINIATURE GLASS JUG

Bristol flint glass with whorled reeding running from top to pontil mark. Period, about 1780.

Height, 2½ inches.

286—BRISTOL ENAMELED GLASS MUG

Decorated in reds, yellow, greens, etc., in floral designs. Ear-shaped handle. Period, 1790.

Height, 3½ inches.

287—BRISTOL WINE GLASS

Short, heavy form with wide reeding in bowl, blown from pattern mould, while the foot has a whorled reeding underneath. Period, 1770.

Height, 4 inches.

Second Afternoon

288—SET OF NINE OLD ENGLISH ALE GLASSES

The bowl is blown from a pattern mould which gives it a reeded effect, widely separated, however. The long stem has the beautiful air twist. Period, about 1760.

Length of bowl, $4\frac{1}{4}$ inches; extreme height, 8 inches; extreme width, $2\frac{5}{16}$ inches.

289—SET OF EIGHT ALE GLASSES

Long funnel-shaped bowl with opaque-white twist stem. Period, about 1770.

Height, $8\frac{1}{4}$ inches.

290—REMARKABLE DUTCH WINE GLASS

The bowl is funnel-shaped, but rounded at the bottom. It is engraved with a full-rigged ship of the seventeenth century, and is inscribed, "De Noble Seevaart." The long stem is elaborately balustered. This fine glass was the property of a family of Dutch ancestry, and had been in its possession since Colonial days. It may be dated about 1700.

Height, about $7\frac{1}{2}$ inches; diameter of bowl, 3 inches.

291—PAIR OF ENGLISH GLASS SALT BOATS ON SHEFFIELD TRAYS

Rectangular boat-shape, cut in diamond and fan patterns, with serrated edge. Sheffield stands of the period, with guilloched borders and gilded interiors. Period, 1805.

Length, $3\frac{1}{2}$ inches; height, $1\frac{1}{2}$ inches.

292—ENGLISH WINE GLASS

Very small bowl on white twisted stem and wide foot. Period, 1770.

Height, $4\frac{3}{4}$ inches.

293—PAIR OF ENGLISH OLIVE GREEN GLASS TABLE BOTTLES

Jug-shaped with slender neck, looped handle and high, hollow stopper. Decorated with a blown disk pattern. (One defective.) Period, about 1800.

Height, $5\frac{1}{4}$ inches.

Second Afternoon

294—ENGLISH GLASS TABLE BOTTLE

Very similar to the foregoing, but of clear glass. Period, about 1800.

Height, $5\frac{1}{4}$ inches.



295—WATERFORD GLASS FRUIT DISH

Canoe-shaped bowl with deeply serrated edge, which takes its form from a cut husk pattern. Below this is a diamond frieze which is connected with the bottom of bowl by the usual elongated panels. The foot is oval, with the top edge broken by a heavy reeding, or fluting, which tapers up the well-proportioned stem to the collar, upon which the bowl rests. A fine example of about 1780.

Length of bowl, 11 inches; width, 6 inches; maximum height at ends, $8\frac{1}{8}$ inches.

296—ENGLISH WINE GLASS

Spreading cylindrical bowl on slender stem, which encloses a red ribbon twist. Period, about 1770.

Height, $5\frac{1}{2}$ inches.

297—ENGLISH BLOWN GLASS MUG

Blown and cut glass. Cylindrical shape with straight spreading sides and looped handle. Body cut with oval medallions and leaves with diamond centers. Period, about 1810.

Height, $5\frac{1}{2}$ inches.

298—ENGLISH WINE GLASS

Bell-shaped bowl on thick drawn stem, which encloses large and small tears. Early folded foot. Period, about 1750.

Height, 6 inches.



299—REMARKABLE BLOWN GLASS DISH

The oval bowl stands upon a low foot which is supported by a square plinth. Viewed from above, the tapered panels which spring from the bottom of the bowl resemble the petals of a flower. From the ends of the petals to the top the decoration takes the Venetian diamond form. The whole is derived from the usual form of pattern mould, the reeding thus obtained having been manipulated by the artisan as he continued the blowing process. The top has a finely cut, serrated edge. This is the most important example of pattern-mould work that has come to the writer's knowledge. It is doubtless of English origin. The flint glass is clear and brilliant. Period, about 1780.

Length of bowl, 10½ inches; extreme height, 7⅛ inches at ends.

300—ENGLISH CHAMPAGNE GLASS

Double ogee bowl, which rests on a double collar supported by a tapering stem. This encloses broad and narrow bands of white twist. The whole is supported by a domed foot. Period, about 1760.

Height, 5½ inches.

Second Afternoon

301—ENGLISH WINE GLASS

Tall form with waisted bell-shaped bowl. There is a large tear in the heavy rounded base of the bowl. The stem is drawn and the foot is folded. Period, 1750.

Height, 6½ inches.

302—TALL ENGLISH WINE GLASS

Of beautiful proportions and simple design. The bowl is of the waisted bell form, while the stem is heavily balustered. There are six tears around the circumference of the knop and one in the center, an arrangement rarely met with. Period, 1760.

Height, 7½ inches.

303—OLD ENGLISH CUT CELERY GLASS

Spill form, on foot, with fan and paneled cutting. Period, about 1820.

Height, 8 inches.

304—ENGLISH CUT-GLASS TAZZA

Shallow bowl on stem and scalloped base. The bowl is paneled from stem to top, which is finished by a horizontal border having an elaborate diamond and fan cutting. The edge, which is scalloped to conform to the fan cutting, is also serrated. Bottom of base is also cut from center to edge. Period, about 1800.

Height, 5 inches; diameter, 8½ inches.

305—ENGLISH WINE GLASS

Ogee bowl on air twist stem which is knopped at the middle. Period, about 1760.

Height, 6¼ inches.

306—ENGLISH CUT-GLASS DISH

Round form on high foot. Fan and diamond cutting, with serrated edge. Stem is cut in panels and foot is cut in geometrical patterns on under side. Period, about 1800.

Height, 6 inches; diameter, about 5½ inches.



307—PAIR OF BRISTOL BLUE GLASS VASES

Urn-shaped body; high knopped cover with vase finial, and domed, widely flaring foot. Intaglio-cut and gilded on cover and body with draperies and stars. (Finial of one cover has been restored.) Period, 1780.

Height of vase, 9 inches; height of cover, 5 inches.

308—OLD ENGLISH CUT-GLASS BOTTLE

Diamond and paneled cutting. Period, about 1820.

Height, 11 inches.

309—SHALLOW GLASS DISH

Below a deeply serrated edge is a diamond-cut frieze. In the bottom is cut a large star. Period, about 1825.

Length, 8½ inches; width, 6½ inches.

310—SMALL GLASS DISH FROM SAME SET

Period, about 1825.

Length, 6 inches; width, about 4 inches.

Second Afternoon

311—FOUR OLD ENGLISH CUT-GLASS DECANTERS

Tapering cylindrical bodies with elongated necks. Bodies cut with mace-shaped figures, the necks with concave diamonds. Period, about 1830.

Height, with stopper, 10½ inches.

312—WATERFORD GLASS CANDLESTICK

Slender column and broad, flaring, scalloped base, cut with diamond and fan-shaped panels. Period, about 1780.

Height, 12 inches.

EARLY AMERICAN GLASS OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

313—THIRTEEN SANDWICH GLASS CURTAIN ROSETTES

Opalescent. Period, about 1835.

314—TWO SANDWICH GLASS CURTAIN ROSETTES

Yellow. Period, about 1835.

315—MINIATURE AMERICAN WINE GLASS

Funnel-shaped, with short drawn foot. Late eighteenth century.

Height, 2¼ inches.

316—SIX AMERICAN WINE GLASSES

Of various shapes and sizes. Early nineteenth century.

317—PAIR OF AMERICAN WINE GLASSES

Cone-shaped bowl which rests upon a collar supported by a slender stem. Early nineteenth century.

318—TEN AMERICAN WINE GLASSES

Conical bowl, short stem and folded foot. Slight variation in height, which runs from 4 to 4½ inches. Late eighteenth century.

Second Afternoon

319—AMERICAN WINE GLASS

Tall form with small bowl. The stem has a single knob in the middle, and the foot is folded. Drawn stem. Period, 1760.

Height, 5¾ inches.

320—RARE AMERICAN WINE GLASS

Small, bell-shaped bowl on three-knopped stem, which, in turn, is supported by a circular folded foot. The stem is of the drawn type, and seemingly the bowl stem and base were made from one piece of metal. Period, about 1760.

Height, 4½ inches.

321—RARE AMERICAN WINE GLASS

Somewhat similar to the foregoing, the middle knob, however, being smaller and differently placed. A large tear runs from the bowl well into the stem. The lower knob encloses another. Period, about 1760.

Height, 3¾ inches.

322—RARE AMERICAN WINE GLASS

The bowl has spreading straight sides with rounded bottom. This rests upon a wide, angular knob, which tapers down to a bell-shaped, or domed, folded foot. Period, 1770.

Height, 5¾ inches.

323—LARGE AMERICAN FLIP GLASS

Conventional form with engraved decoration of rudimentary sunflower framed in foliage. Period, about 1780.

Height, 6 inches.

324—AMERICAN FLIP GLASS

Top is surrounded by an engraved decoration in the Stiegel manner. Period, about 1780.

Height, 5 inches.

Second Afternoon

325—AMERICAN FLIP GLASS

A large glass, undecorated. Period, about 1780.

Height, $7\frac{3}{4}$ inches; diameter at top, $5\frac{1}{2}$ inches

326—SMALL AMERICAN FLIP GLASS

Engraved decoration of potted plant. Period, 1775.

Height, 4 inches.

327—EARLY SOUTH JERSEY BOTTLE

Jug-shaped, with a diagonal decoration resembling grains of corn. The color is yellowish-green of the Wistarburg type. The neck is "inserted." Late eighteenth century.

Height, 5 inches.

328—RARE AMERICAN TABLE BOTTLE

Jug-shaped, with narrow neck, resting upon a ribbed collar, and looped handle. The body is covered with the pattern mould diamond diapering, while in the bottom is an impressed daisy design. Evidently a transition piece. Period, about 1785.

Height, 7 inches.

329—WISTARBURG PITCHER

Blue-green. Pear-shaped body, cylindrical neck and threaded rim. Period, about 1760.

Height, 5 inches.

330—WISTARBURG PITCHER

Rare dark green. Bulbous body, cylindrical neck, wide flaring lip and crimped base. Period, about 1770.

Height, $6\frac{3}{4}$ inches.

331—PAIR OF LARGE ROUND AMERICAN GLASS BOWLS ON CIRCULAR FEET

The design of fine reeding which is pressed on the surface of the bowl gives it great brilliancy and a beautiful color. Period, about 1820.

Diameter, 10 inches.

Second Afternoon

332—PAIR ENGRAVED AMERICAN GLASS DECANTERS

Cylindrical body, with long tapered neck, which is encircled by three trailed collars. Umbrella-shaped stoppers. The lower part of the body is decorated with a vertical reeding, while the upper part has a wheel-engraved grape and leaf design. Period, 1800.

Height, 11 inches.

333—PAIR OF SOUTH JERSEY BELLAWS

Clear glass, decorated with white in festoons. Neck and body heavily threaded. Late period.

Length, 13½ inches.

334—PAIR OF YELLOW SANDWICH GLASS CANDLESTICKS

In the form of dolphins, on square plinths, supporting the tulip-shaped sockets.

335—SANDWICH GLASS CANDLESTICK

Baluster form with ribbed collars. Square stepped base with indented sides. Base is moulded; upper portion, blown. Late period, about 1835.

Height, 11½ inches.

336—PAIR OF SANDWICH WHALE OIL LAMPS

Slender hexagonal bowl on a flaring hexagonal foot. The bowl is ornamented with ovals and circles impressed. Period, about 1830.

Height of lamp, 10¼ inches.

337—PAIR OF EARLY SANDWICH LAMPS

The bowls are a beautiful green in color; the square plinths and standards opaque white. The form is tall and slender and the balustered and beaded standard and lower section of bowls are ornamented with acanthus leaves in relief. The globes are modern. Period, about 1840.

Height of lamp, 13 inches.

Second Afternoon

338—SANDWICH LAMP

Blue, engraved well, mounted on a milk white, reeded and scalloped foot. Period, about 1850.

Height of lamp, 11 inches; with globe, 17 $\frac{1}{4}$ inches.

339—TALL AMERICAN GLASS LAMP

A balustered stem resting on a circular base supports a bowl in which a scroll-like design is pressed. Engraved glass globe. Period, 1860.

Extreme height, 29 inches.



340—PAIR OF AMERICAN "HURRICANE" SHADES

Clear white glass, barrel-shaped bodies, intaglio-cut with daisy sprays, floral bands and husks. The foot is folded. Early nineteenth century.

Height, 22 $\frac{1}{2}$ inches.

341—ENGRAVED AMERICAN HURRICANE SHADE

Of clear glass decorated with ferns, flowers and leaves.

Height, 22 inches.

EARLY AMERICAN GLASS

Three Mould Flint Glass from the New England Factories of
the Early Nineteenth Century

342—NEW ENGLAND THREE MOULD GLASS INK WELL

Of the usual form and decoration.

Height, about 2 inches.

343—NEW ENGLAND THREE MOULD GLASS SCENT BOTTLE

Tall form, with heavy vertical ribbing, which ends in a
secondary neck, decorated with three horizontal collars.

Height, 5 inches.

344—PAIR OF NEW ENGLAND THREE MOULD GLASS SALT CELLARS

These rare little pieces are decorated with the conventional
daisy and diamond design. The metal is fine and brilliant.

Height, $1\frac{3}{4}$ inches.

345—NEW ENGLAND THREE MOULD GLASS SALT CELLAR

Same shape and decoration as preceding, but larger.

Height, 2 inches.

346—NEW ENGLAND THREE MOULD GLASS HAT-SHAPED BOWL

Diamond and reed decoration. In the form of a man's hat.

Height, 2 inches.

347—NEW ENGLAND THREE MOULD GLASS HAT-SHAPED BOWL

In the form of a woman's hat. Similar decoration.

Height, 2 inches.

348—NEW ENGLAND THREE MOULD BLUE GLASS PITCHER

Cylindrical body, flaring neck and loop handle. Decorated
with the usual daisy and diamond pattern.

Height, $2\frac{3}{4}$ inches.

Second Afternoon

349—NEW ENGLAND THREE MOULD BLUE GLASS PITCHER

Cylindrical body, flaring neck and loop handle. Decorated with the usual daisy and diamond pattern.

Height, 3 inches.

350—PAIR OF NEW ENGLAND THREE MOULD BLUE GLASS SALT CELLARS

A rare form for this fabric to take. Decorated with the diamond and daisy pattern.

Height, about 2 inches.

351—NEW ENGLAND THREE MOULD GLASS MUG

Around the middle is about an inch of circular reeding. Above this the flared lip is plain. Below are ten small panels.

Height, 3½ inches.

352—PAIR OF NEW ENGLAND THREE MOULD GLASS SCENT BOTTLES

Cylindrical bodies with collars about the middle and small diamond pattern above and below. Original stoppers. Probably the latest form of this three mould glass, as the pontil mark has disappeared.

Height, with stopper, 4 inches; diameter at collars, 1½ inches.

353—NEW ENGLAND THREE MOULD GLASS PEPPER SHAKER

Decorated with large and small diamonds with heavy reeding at bottom. Has copper top.

Height, 4 inches.

354—NEW ENGLAND THREE MOULD GLASS MUSTARD POT

Decorated with large and small diamond pattern and heavy reeding.

Height, 3¾ inches.

355—PAIR OF RARE NEW ENGLAND THREE MOULD GLASS MUGS

Barrel-shaped, with vertical ribbing at the bottom, diamond band around the middle and diagonal ribbing at top.

Height, 3¼ inches.

Second Afternoon

356—REMARKABLE NEW ENGLAND THREE MOULD GLASS PITCHER

Of very heavy and beautifully clear glass, this little piece has the early form with a decoration of horizontal and vertical reeding and a wide band of diamond diapering. The handle is ear-shaped, and the wide flaring rim is "flushed" with blue glass.

Height, $3\frac{3}{4}$ inches.

357—SMALL NEW ENGLAND THREE MOULD GLASS BOTTLE

Slender cylindrical form, with vertical, horizontal and diagonal reeding.

Height, with stopper, $4\frac{1}{2}$ inches; diameter, $1\frac{1}{4}$ inches.

358—SET OF NEW ENGLAND THREE MOULD GLASS CRUETS

Two bottles and mustard pot. Decorated with diamond, daisy and reeding.

Height, $3\frac{1}{2}$ to 4 inches.

359—NEW ENGLAND THREE MOULD GLASS PITCHER

Diamond, daisy and reeded decoration.

Height, 4 inches.

360—NEW ENGLAND THREE MOULD FLIP GLASS

Diamond and reed decoration.

Height, $4\frac{1}{2}$ inches.

361—NEW ENGLAND THREE MOULD BLUE GLASS TOILET BOTTLE

Decorated with a diagonal reeding.

Height, $5\frac{1}{2}$ inches.

362—SMALL NEW ENGLAND THREE MOULD GLASS DECANTER

Diamond and reed decoration.

Height, without stopper, $5\frac{1}{2}$ inches.

363—NEW ENGLAND THREE MOULD SHALLOW GLASS BOWL

Decorated with the diamond, ribbing and rectangular "daisy." The rim is folded.

Diameter, $5\frac{3}{4}$ inches.



364—PAIR OF NEW ENGLAND THREE MOULD GREEN GLASS
BOTTLES

Characteristic decoration of diamonds and reedings. The color is a rich olive green. Very rare in this color.

Height, 7½ inches.

365—NEW ENGLAND THREE MOULD GLASS TOILET BOTTLE

Of tapering cylindrical form, decorated with vertical reedings. These terminate at the bottom of the neck, which is encircled by two collars.

Height, about 6 inches.

366—NEW ENGLAND THREE MOULD GLASS TOILET BOTTLE

Blue flint glass with decoration similar to above.

Height, 6¼ inches.

367—NEW ENGLAND THREE MOULD FLIP GLASS

Of fine and brilliant texture, with diamond and reeded decoration.

Height, 6 inches.



368—SET OF THREE LARGE NEW ENGLAND THREE MOULD GLASS
DECANTERS

Tapering cylindrical body with cylindrical neck, flat rim and globular stopper. Body decorated with medallions of diamond diaperings, stars and flutings. Very rare in this form.

Height, 11 inches.

369—EARLY AMERICAN GLASS PITCHER OF THE NINETEENTH
CENTURY

Blown white glass. Pear-shaped gadrooned body, spreading neck, pointed spout, looped handle and circular reeded foot. A rare specimen.

Height, 6¾ inches.

370—NEW ENGLAND THREE MOULD GLASS CONICAL BOWL

Decorated with the daisy and diamond patterns. The height is about 3 inches, rising from a diameter of $2\frac{3}{4}$ inches at the base to 7 inches at the rim, which is folded or welted.

Second Afternoon

- 371—NEW ENGLAND THREE MOULD GLASS HEXAGONAL DECANTER
Very rare form. Decorated with diamond and reeded patterns.

Height, 7½ inches.



- 372—RARE LARGE NEW ENGLAND THREE MOULD GLASS BOWL
With a height of two and one-half inches and a diameter of ten inches, this bowl is one of the largest specimens of this fabric that has come to the writer's knowledge. It is decorated with the usual diamond, daisy and reed designs, and the metal is almost flawless and very brilliant. The rim is folded or welted.

STIEGEL CLEAR FLINT GLASS OF THE EIGHTEENTH CENTURY

- 373—PAIR OF STIEGEL WINE GLASSES
Funnel-shaped bowl, with slight ribbing, on short drawn stem, which rests upon a folded foot. *Height, 4 inches.*

Second Afternoon

374—PAIR OF STIEGEL WINE GLASSES

Funnel-shaped bowl, on short stem, which rests on a folded foot. Engraved decoration at rim.

Height, $4\frac{1}{2}$ inches.

375—PAIR OF STIEGEL GLASS "TUMBLERS"

Flaring straight sides. The foot is very heavy and rounded.

Height, $3\frac{1}{2}$ inches.

376—PAIR OF STIEGEL GLASS RUMMERS

The tulip-shaped bowls are decorated with fan-shaped panels which begin as fine ribbings at the bottom of the stem and end half-way up the bowl. The short stem ends in a small knop which rests on a circular foot. (An imperfection in one should not be mistaken for a crack.)

Height, $4\frac{5}{8}$ inches; width of bowl, $3\frac{1}{4}$ inches.

377—STIEGEL WINE GLASS

Tall, funnel shape with twisted ribbing which runs from the top of the foot to the top of the bowl. The short stem consists of a small dome and a knop or collar.

Height, $4\frac{3}{4}$ inches.

378—PAIR STIEGEL SILLABUB GLASSES

The ribbed, bell-shaped bowl is elongated and rests upon a collar which, in turn, is supported by a domed, crimped foot. The handles are ear-shaped. A beautiful pair, of infrequent occurrence.

Height, 4 inches; width at lip, $2\frac{3}{4}$ inches.

Note: While these are not exactly alike, they undoubtedly were made for the same set.

379—STIEGEL GLASS RUMMER

Bell-shaped bowl on short stem.

Height, $4\frac{1}{2}$ inches; diameter at rim, $3\frac{1}{2}$ inches.

Second Afternoon

380—STIEGEL FLIP GLASS

Ribbing from top to bottom.

Height, 4 inches.

381—STIEGEL FLIP GLASS

Decorated with narrow paneling, above which is an engraved floral design.

Height, $3\frac{1}{8}$ inches.

382—STIEGEL FLIP GLASS ON STEM

Forerunner of the later celery glass. The knopped stem encloses a tear.

Height of bowl, 6 inches; stem and base, $3\frac{1}{2}$ inches.

383—ENAMELLED STIEGEL FLIP GLASS

Usual form with decoration of birds and flowers in blue, red, white and yellow enamels.

384—PANELED STIEGEL FLIP GLASS

The paneling is very wide and the top is decorated with an engraved design.

Height, 5 inches.

385—PAIR OF STIEGEL SALT CELLARS

Conventional form with diamond decoration.

Height, $2\frac{3}{4}$ inches.

386—STIEGEL GLASS SALT CELLAR

Decorated with wide ribbing forming panels.

Height, $2\frac{3}{4}$ inches.

387—STIEGEL GLASS SALT CELLAR

Diamond design, blown from pattern mould. Scalloped foot.

Height, 3 inches.

388—STIEGEL GLASS SALT CELLAR

Diamond design blown from pattern mould in the usual manner. Scalloped foot.

Height, 3 inches.

389—LARGE STIEGEL GLASS SALT CELLAR

Diamond design. Fine form and texture.

Height, $3\frac{1}{8}$ inches.

Second Afternoon

390—MINIATURE STIEGEL GLASS VASE

Conical body, cylindrical neck and flat, spreading rim. Decorated with whorled ribbing.

Height, 3¼ inches.

391—SMALL STIEGEL GLASS PITCHER

Pear-shaped body with flaring rim and drooping spout. Decorated with vertical ribbings. Ear-shaped handle. A beautiful specimen.

Height, 5 inches; width of rim at spout, 2½ inches.

392—STIEGEL GLASS PEPPER SHAKER

Cucumber-shaped, on small circular foot. The body is covered with an irregular diamond pattern.

Height, 6½ inches.

393—STIEGEL GLASS BOTTLE

Flattened pear-shaped body with narrow cylindrical neck, which is of the "inserted" type. The body is decorated with vertical panels alternately plain and diapered with a diamond pattern. A pattern mould piece; and, although Stiegel is not supposed to have used the inserted neck, this specimen is otherwise characteristic of his work.

Height, 5 inches.

394—LARGE STIEGEL GLASS PITCHER

Cylindrical body and neck with wide flaring rim. Decorated with widely separated ribbing which runs to a plain border at rim. Hollow ear-shaped handle.

Height, 6½ inches; diameter of rim at spout, 4¾ inches.

395—STIEGEL GLASS CRUET

Diamond decoration blown from pattern mould. Crack under wooden cover.

Height, 6½ inches.

396—STIEGEL GLASS FUNNEL

Twisted pattern mould ribbing.

Height, 7½ inches.

Second Afternoon

397—SMALL STIEGEL GLASS DISH

Narrow base and wide flaring body which is finished with a folded rim. A narrow ribbing runs from the base irregularly towards the top.

Width at top, 6 inches.

398—STIEGEL GLASS FRUIT STAND ON FOOT

The shallow bowl rests upon a large collar. This is supported by a bell-shaped, blown, foot, which has the welted edge. The rim is also folded.

Diameter of bowl, $7\frac{1}{4}$ inches; height, $4\frac{3}{4}$ inches.

399—STIEGEL GLASS PITCHER WITH HOLLOW HANDLE

Clear glass of fine form and quality.

Height, 8 inches.

400—STIEGEL GLASS DECANTER WITH HOLLOW HANDLE

Pear-shaped with ribbing. Blown from pattern mould.

Height, 8 inches.

401—PANELED STIEGEL FLIP GLASS

A beautiful little piece with very broad paneling, widely separated, and an engraved design at top.

Height, 3 inches.

402—PANELED STIEGEL FLIP GLASS

Decorated with paneling and engraving at top.

Height, $3\frac{1}{2}$ inches.

403—PANELED STIEGEL FLIP GLASS

Decorated with broad paneling which extends half-way up the sides.

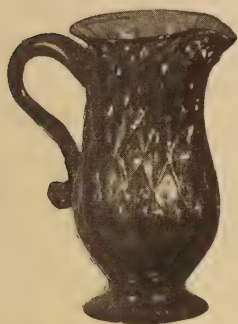
Height, $5\frac{3}{4}$ inches.

404—PANELED STIEGEL FLIP GLASS

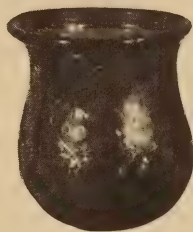
Decorated with narrow paneling and engraved design at top.

Height, $5\frac{1}{2}$ inches.

STIEGEL COLORED FLINT GLASS OF THE
EIGHTEENTH CENTURY



405



406

405—SMALL BLUE STIEGEL GLASS PITCHER

Of slender form, decorated with the diamond design of the medium size.

Height, 4 inches.

406—GREEN STIEGEL GLASS "FAIRY LAMP"

This remarkable little piece was made for colored lighting. It was suspended by a wire from the object to be decorated. The wick hung on the side in a metal burner. The decoration consists of a diamond diapering blown from a pattern mould. The foot is rounded and the rim folded. The color is of a beautiful emerald shade and very brilliant.

Height, 3 inches.

407—BLUE STIEGEL GLASS "FAIRY LAMP"

Similar to above in every respect except color.

408—BLUE STIEGEL GLASS "FAIRY LAMP"

Similar to above.

409—SMALL BLUE STIEGEL GLASS PITCHER

Of quaint low form, ribbed and twisted to the right.

Height, 3½ inches.

Second Afternoon

410—BLUE STIEGEL GLASS SALT CELLAR

Conventional form, decorated with a twisted ribbing.

Height, 2¾ inches.

411—BLUE STIEGEL GLASS SALT CELLAR

Diamond design of the medium size.

Height, 3 inches.

412—BLUE STIEGEL GLASS SALT CELLAR

Typical form, decorated with a twisted ribbing.

Height, 3 inches



90 ✓
413—AMETHYST STIEGEL GLASS TOILET BOTTLE

Of beautiful color and decoration, which consists of an imperfect diamond; that is, the ribbings from the pattern mould were not brought entirely together before blowing, which gives the piece great brilliancy. The neck is finished with a silver collar to conceal a fracture.

Height, 5 inches.

414—BLUE STIEGEL GLASS PITCHER

A well-proportioned piece of typical form, decorated with a twisted ribbing.

Height, 4¾ inches.

415—STIEGEL AMBER WINE GLASS

Bowl of irregular conical form, short stem, foot with wide welt. Very light in color and crude in technique. Probably a trial piece.

Height, 4 inches.

416—LIGHT GREEN STIEGEL GLASS BOTTLE

Wide cylindrical body with narrow elongated neck. Body decorated with whorled reeding.

Diameter, $4\frac{1}{4}$ inches; height, $8\frac{1}{4}$ inches.

FURNITURE OF THE SEVENTEENTH, EIGHTEENTH
AND EARLY NINETEENTH CENTURIES

417—PAIR WINE SLIDES

Black lacquer with design in gold and red. Period, 1800.

Diameter, 5 inches.

418—ROSEWOOD TEA BOX

Oblong shape. Edges trimmed with lines of satinwood. At the foot is a floral decoration stenciled in green. The box is fitted inside with two tea caddies of rosewood and mahogany and a sugar bowl of Staffordshire pottery with black transfer prints. Period, 1800.

Height, $6\frac{1}{2}$ inches; length, 12 inches.

419—MAPLE BOOT JACK

Shaped as a lyre. Rare.

420—MAHOGANY BELLOWS

Elaborately carved in the Adam manner. Period, 1780.

Second Afternoon

55 - 421—CHIPPENDALE MAHOGANY SHOE BOX

Square form on shaped bracket feet with hinged lid. The front is paneled to imitate drawers. The handles are not original but were substituted for the original during the Sheraton period. Period, 1775.

422—MODERN MAHOGANY KETTLE STAND

Handsomely card cut and perforated frame and brackets, "clustered column" legs and elaborate stretcher.

Diameter, about 12 inches.

423—ENGLISH QUEEN ANNE PIPE STAND

This little walnut cabinet was evidently designed for a smoker's convenience. Across the top is a rail which can hold a number of pipes in place. The lower section contains a drawer. Period, 1730.

424—SMALL LATE SHERATON MIRROR

A typical example of the period with original painted glass and original gilt.

425—PAIR CARVED AND GILDED ITALIAN CANDLESTICKS

Balustered stems on triangular bases which rest on claw feet. Period, 1805.

Height, 18 inches.

200 - 426—ENGLISH QUEEN ANNE MAHOGANY BASIN

The top is a circular moulding, supported by turned and scrolled stiles. These rest upon a triangular platform, which is supported by cabriole legs, ending in Dutch feet. The middle section consists of two enclosed drawers. Period, 1735.

180 - 427—ENGLISH QUEEN ANNE MAHOGANY BASIN

The top is a circular moulding, supported by turned and scrolled stiles. These rest upon a triangular platform, which is supported by cabriole legs, ending in Dutch feet. The middle section consists of two enclosed drawers. Period, 1735.

428—LATE SHERATON MAPLE CANDLE STAND

Tripod legs and shaped top.

429—EARLY AMERICAN CANDLE STAND

A square base with moulded edges supports a central column to which a disk-like stand with raised edge is secured. Period, about 1700.

430—EARLY AMERICAN CANDLE STAND

An oblong base is supported by four crudely fashioned turned legs. Rising from the center of this is a tapering spindle, heavily threaded at the top. A cross piece with holes on each end for the candle revolves on the spindle. Period, about 1690.

431—EARLY AMERICAN WALNUT WOOL WINDING REEL

The turned pillar is supported by four feet formed by moulded cross-bars. The reel moves horizontally, which is a rare feature in these quaint old pieces. Period, 1685.

432—WHITING BANJO CLOCK

Gilded mouldings and support, which is further decorated with small balls. The usual brass scrolls decorate the sides. Glasses are modern, excepting the convex glass covering face, which is original. The name of the maker is inscribed on the face. Samuel Whiting worked at Concord, Mass., 1808-1817.

120 —

433—BANJO CLOCK

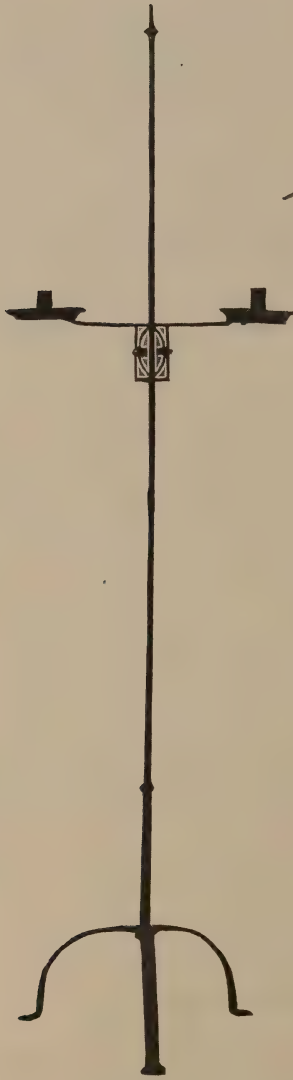
Similar to the foregoing, but without supporting bracket.

434—MAHOGANY CLOCK

Rectangular form with slender pillars, arched top and brass finials. Original painted glass in door and original wooden works. Period, 1815.

435—SMALL INLAID MANTEL CLOCK

Mahogany and satinwood, with arched top and brass feet.



436

436—EARLY AMERICAN CANDLE
STAND OF WROUGHT
IRON

200-

The base has three bowed legs ending in pad feet. The slender central stem is finished with an urn-like ornament and supports a cross piece, on the ends of which are placed brass dish-shaped candleholders. Period, 1700.

437—NEW ENGLAND QUEEN ANNE
WROUGHT-IRON CANDLE
STAND

180

The base has three bowed legs ending in pad feet. The slender central stem is finished with an urn-like ornament and supports a cross piece, on the ends of which are placed brass dish-shaped candle holders. Period, 1720.

438—SHERATON MAHOGANY DUMB
WAITER

Four shelves are supported by four slender, turned spindles. Beneath the bottom shelf is a drawer with original glass handles. Period, 1800.

439—AMERICAN EMPIRE HANGING SHELVES

Rectangular, with chamfered corners. The stiles are turned and slightly carved. Three shelves. Period, about 1820.

Length, 35 inches; height, 25 inches.

Second Afternoon

440—MAPLE SEWING STAND

A well-proportioned little piece, with one drawer and sliding frame for work bag. The legs are turned and very slender. (Restored.) Period, 1790.

60 -

441—NEW ENGLAND QUEEN ANNE MAPLE CRADLE

Oblong body with curved top to foot and head piece. It stands on short, low rockers. Period, 1725.

110 -

442—MAPLE CANDLE STAND

Oval top, reeded pillar and curved, tapered legs. Period, 1800.

443—MAPLE TRIPOD TABLE

Revolving oval top, turned pillar and bowed tapered legs. Period, 1795.

444—HEPPLEWHITE INLAID DRESSING GLASS

Serpentine front with three drawers. The mirror frame is oval. Period, 1790.

100 -

445—MAHOGANY CORNER WASHSTAND

A plain specimen of good proportions and in fine condition. Period, 1795.

446—SATINWOOD DRESSING GLASS

Bow front with square mirror. Inlaid and banded with mahogany. Period, 1790.

447—MIRROR

Rectangular form, inlaid with shells and borders of satinwood on mahogany. Period, 1790.

Frame, 42 by 20 inches; glass, 31½ by 15½ inches.

448—MAINE QUEEN ANNE DISH TOP TRIPOD TABLE

Slight carving on stem and unusual feather carving on legs, which ends in bird's claw feet. Period, about 1730. Of maple or other similar wood.

Second Afternoon

449—EARLY AMERICAN MAPLE CANDLE STAND

The turned tripod legs support a round and concave platform from which rises a spindle with a heavy threading at top. On this revolves a square dish top. Period, 1700.

450—HEPPLEWHITE MAHOGANY STOOL

X-shape with inlay. Period, 1800.

50- 451—EARLY AMERICAN CHILD'S CHAIR

An early chair with simple turnings and three slats.

452—EARLY AMERICAN CHILD'S CHAIR

Similar to above.

453—NEW ENGLAND QUEEN ANNE MAPLE CHILD'S CHAIR

A perfect little piece with the typical back, well-turned stiles, legs and feet. Painted greenish-gray. Period, 1730.

454—EARLY AMERICAN SLAT BACK ARMCHAIR

A large, handsome chair, to which rockers have been added. Period, 1730.

455—EARLY AMERICAN BANNISTER BACK SIDE CHAIR

A small chair with simple turnings and rush seat. Period, 1700.

456—EARLY AMERICAN MAPLE ARMCHAIR

Slat back with "Chippendale" cresting rail. Has early rockers. Period, about 1740.

457--NEW JERSEY QUEEN ANNE ARMCHAIR

The legs and arms are turned. The front feet end in the Dutch pad. The splat is the plain vase-like shape usually found in this type of chair. Rush seat. Period, late eighteenth century.

Second Afternoon

458—NEW ENGLAND QUEEN ANNE SIDE CHAIR

The top rail to this chair is gracefully curved, the legs are turned and tapered and end in the pad foot, while the front stretcher is unusually good. Splint seat. Period, 1735.

459—NEW ENGLAND QUEEN ANNE ARMCHAIR

The front legs, which extend beyond the seat to meet the arms, are nicely turned. The stiles are turned and taper gracefully where they join the cresting rail. The splat is the conventional plain one of the type. Period, 1730.

460—HEPPLEWHITE MAHOGANY MIRROR

A small mirror with scrolled and shaped decoration at top, bottom and sides. Period, 1800.

461—MAHOGANY MIRROR

Similar to previous number.

462—MAHOGANY MIRROR

Similar to previous number, but larger and more interestingly scrolled.

463—MAHOGANY MIRROR

Similar to foregoing, but small and has gilt fillet around glass.

464—MAHOGANY MIRROR

Similar to foregoing. (Several side ornaments restored.)

465—EARLY AMERICAN TURNED-LEG TABLE

Of maple, with squared stretchers. Period, 1700.

466—HEPPLEWHITE SEMICIRCULAR SIDE TABLE

A small mahogany table made to stand against the wall, decorated with lines of satinwood. Period, 1790.

Width, 28 inches.

COLLECTION OF RARE AMERICAN WINDSORS
OF THE EIGHTEENTH CENTURY

467—LATE WINDSOR STOOL

A tall stool, probably used at a desk. Period, 1800.

Height, 24 inches.

468—FAN-BACK WINDSOR SIDE CHAIR

An excellent little Rhode Island chair with fine turnings and seat, well-carved ears and an unusually low back. Period, 1765.



469—BOW-BACK WINDSOR ARMCHAIR

This chair has an unusual form of back, which is very wide and full. The seat is also unusual in being deeply hollowed and "saddled." Period, 1760.

Second Afternoon

470—SMALL COMB-BACK WINDSOR ROCKER

Bamboo turnings. Period, 1800.

471—LATE WRITING-ARM WINDSOR CHAIR

Rectangular cresting and bamboo turnings. Period, 1820.

472—HIGH BOW-BACK WINDSOR SIDE CHAIR

Fine spindles and turnings. Very rare in this form. Period, 1770.



473—HIGH BOW-BACK WINDSOR ARMCHAIR

A fine, large, comfortable chair, with the rare high back, which measures 43 inches from seat to top. The arms end in scrolled knuckles. The legs are of the blunt arrow type found in Pennsylvania, in which State this chair was secured. (Seat repaired.) Period, 1760.



474—COMB-BACK WINDSOR ARMCHAIR

A very rare form, having turned side spindles, which of course are found in all fan-back side and arm chairs, but which the writer has never before seen in this type. The cresting has plain ears. Period, 1785.

475—BOW-BACK WINDSOR ARMCHAIR

Unusual in the shape of back and legs. Period, 1790.

476—HIGH WINDSOR DESK CHAIR

An unusually high chair with curious turnings and a rare form of high bow. Period, 1790.



477—NEW ENGLAND COMB-BACK WINDSOR ARMCHAIR

A remarkable chair with low back rail, finely shaped and spiralled cresting, carved knuckles, wide-spread, finely turned legs and a perfect seat. One of the most beautiful Windsors the writer has ever seen. Period, 1775.

200 -

478—BRACE-BACK, LOOP-BACK WINDSOR ARMCHAIR

This is a fine example of the later New England chair, having mahogany arms and well-turned legs. Period, 1790.

479—HOOP-BACK WINDSOR SIDE CHAIR

A fine, large, well-proportioned chair with excellent turnings. Period, 1790.

Second Afternoon



\$ 200 /

480—BRACE-BACK, FAN-BACKED WINDSOR ARMCHAIR

High narrow back, with graceful rail ending in spiralled "ears." The arms join the turned side spindles and end in carved knuckles. The legs and arm spindles have excellent turnings, and the seat is well formed. It scarcely need be said that specimens of this type are extremely rare. Period, 1775.

481—BOW-BACK WINDSOR ARMCHAIR

An interesting chair with arms ending in carved knuckles, but with "bamboo" turnings. Evidently a transition piece. Period, 1800.

482—LOOP-BACK WINDSOR SIDE CHAIR

This chair has the very rare curved stretchers; its proportions are excellent. Period, 1800.



483—BRACE-BACK, FAN-BACK WINDSOR ARMCHAIR

Of the same type as No. 480, and probably the work of the same New England artisan. Period, 1775.

484—BOW-BACK WINDSOR ARMCHAIR

Unusual in the shape of its back, and in its balustered spindles. Has carved knuckles at ends of arms. Period, 1770.

485—BOW-BACK WINDSOR ARMCHAIR

New England type, having the bow and arm combination instead of the horizontal brace and arm. The legs and arm spindles have the deep turnings characteristic of this type. Period, 1780.

Second Afternoon



486—FAN-BACK WINDSOR ARMCHAIR

This fine example has a very high back with beautifully turned and squared side spindles. The arms join the side spindles at a section squared to receive them. The graceful top rail is spiralled at the ends. Turnings and seat are excellent. Period, 1775.

487—BOW-BACK WINDSOR ARMCHAIR

An early chair of excellent proportions and turnings. Period, 1770.

488—CHILD'S WINDSOR HIGH CHAIR

A graceful little piece of the early bow-back type, with good turnings. Period, 1770.



489—COMB-BACK WINDSOR ROCKING CHAIR

An exceedingly large and dignified chair with early turnings. Period, 1750.

490—SMALL COMB-BACK WINDSOR ROCKING CHAIR

Remarkable for the curvature of the cresting rail. The turnings are excellent. Period, 1765.

491—LARGE COMB-BACK WINDSOR

Pennsylvania type of turnings to arm spindles and legs which end in the small ball feet. The ears are spiralled. The seat is repaired; otherwise original. Period, 1755.

Second Afternoon

492—COMB-BACK, BOW-BACK WINDSOR ARMCHAIR

A good example of this very rare type. The comb rises above the bow, which joins the bottom rail, as in the typical bow-back. The cresting rail is plain, the turnings good. (The seat and legs have been repaired.) Period, 1780.

493—LARGE COMB-BACK WINDSOR ARMCHAIR

A fine example of the Pennsylvania type, with characteristic turnings to legs and arm spindles; well-formed rail and spiralled ears. Period, 1755.

494—WINDSOR SETTEE

Bow-back, with underscrolled arms, "bamboo" legs and stretchers. Period, 1800.

495—TALL COMB-BACK WINDSOR ARMCHAIR

Remarkable for its height of seat. The back is high also, and narrow. The turnings are good and the rails have carved spirals. Period, 1775.

496—PAIR OF NEW JERSEY FAN-BACK WINDSOR CHAIRS

Large and comfortable chairs, having well-modelled seats and typical New Jersey leg turnings. The handsomely turned side spindles and nine plain spindles are surmounted by the usual cresting, which is spiralled at either end. Period, 1770.

497—PAIR OF NEW JERSEY FAN-BACK WINDSOR CHAIRS

Counterparts of those described above, but having a slightly different color, owing probably to the use of a different pigment when originally painted. Period, 1770.

498—RARE BOW-BACK WINDSOR ROCKER

This is the only early chair that has come to the writer's notice which was obviously intended for a rocking chair. The legs, which are unquestionably original, have an enlargement at the end into which the rocker is mortised. Period, 1790.

499—LOW-BACK WINDSOR ARMCHAIR

Unusual in having an early form of turning to legs and arm spindles, but differing from the Pennsylvania type. Period, 1760.

500—FAN-BACK WINDSOR ARMCHAIR

This chair may be described in the same terms as No. 486, which it resembles so closely that it seems obviously the work of the same maker. The rail of this piece is shorter and not so graceful as that of its fellow. So far as the writer knows, no other chairs of this type and quality have survived. Period, 1775.

501—BRACE-BACK, COMB-BACK WINDSOR ARMCHAIR

The bracing spindles occur in all but a few of the types with which the writer is familiar, but this is the first comb-back with this feature that has come to his knowledge. The legs have been lengthened; otherwise, entirely original. Period, 1765.

502—BRACED BOW-BACK WINDSOR ARMCHAIR

New England type, the arms being a continuation of the bow instead of part of the horizontal brace, as in earlier chairs. Period, 1780.

130 -

503—FAN-BACK WINDSOR ARMCHAIR

The arms join the turned side splindles. The cresting rail is of the New England type, without spirals. Turnings good. Period, 1785.



504—UNIQUE WINDSOR TABLE

The legs and stretchers of this table are identical with Windsor chairs of the period. The top is circular and beveled on the under side. No other table of this type has come to the attention of Windsor collectors, so far as the writer knows, and the exclusive adjective is doubtless warranted. At some time in its history, cleats were nailed to the under side of the top to correct a tendency to warp. They were removed by the present owner. Period, 1770.

Height, 24¼ inches; diameter, 24 inches.

FURNITURE OF THE SEVENTEENTH, EIGHTEENTH
AND EARLY NINETEENTH CENTURIES

505—HEPPLEWHITE SMALL CHERRY TRIPOD TABLE

Oval top, turned pillar and slender curved legs. Period, 1800.

Second Afternoon

506—HEPPLEWHITE BOW FRONT DRESSING MIRROR

A small piece with oval mirror and graceful supports. There are two drawers. Period, 1800.

507—EMPIRE MAHOGANY TILT TABLE

Finely carved pillar and reeded legs. Top is of figured veneer with broad cross-banding around edge. Probably a Phyfe piece. Period, 1810.

508—EARLY AMERICAN TURNED-LEG TABLE

Small round table of American walnut, with turned stretchers. The top is not original. Period, 1700.

509—EARLY AMERICAN BANNISTER BACK ARMCHAIR

An unusual form of chair, to which rockers have been added. Period, about 1710.

510—EARLY AMERICAN SLAT BACK ARMCHAIR

With rockers added. Period, 1740.

511—EARLY AMERICAN SIDE CHAIR

The legs and stretchers are turned and squared. The cresting rail is arched and buttressed with leaf-life carvings. Period, 1695.

512—FOUR AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIRS

The backs are a broken oval in form, with a fan-shaped, perforated center splat and two narrow side splats. Braced tapered legs.

513—CHIPPENDALE MAHOGANY CORNER CHAIR

Carved rail, pierced splat and straight legs. (Ends of arms restored.) Period, 1770.

65—



325
514—EARLY AMERICAN BANNISTER-BACK SIDE CHAIR

A beautiful American chair with finely carved cresting and front stretcher. The stiles are turned and squared and are surmounted by turned finials. The front legs are similarly treated and end in a large and finely proportioned Spanish foot. The seat is of rushes. Period, about 1690.

515—EARLY AMERICAN SLAT BACK ARM ROCKER

A handsome chair with remarkably fine turnings; the arm spindles resemble those used in Windsor chairs. Period, 1765.



245-

516—EARLY AMERICAN CARVER ARMCHAIR

Rectangular back with elaborately turned stiles. At the top are two turned cross-spindles. Connecting the lower of these with a similar one at the bottom are three turned spindles. The front legs are plain. The continuation of the legs, however, which support the arms, are elaborately turned, as are also the arm bars. A fine example of this rare form and practically in perfect condition. Period, 1650.

517—SET OF SIX PAINTED SHERATON CHAIRS

Straight turned legs and stretchers and wooden seat. Four turned spindles fill the space between the horizontal splat of the back and the chair seat. The top rail is plain and curved on the upper edge. Stenciled in fruit and flowers on dark green background. Original condition. Period, 1820.

Second Afternoon

518—EARLY AMERICAN WALNUT TABLE

This rare table has the umbrella turnings to legs and shaped stretchers of the early period. The frame has a moulding at bottom and there is a single drawer. The handles are of the period. The table has been repaired and refinished, but it is original throughout excepting some restoration of interior of drawer. Period, about 1690.

Height, 27 inches; top, 27½ by 18 inches.

519—VERMONT QUEEN ANNE DESK

Typical drop front desk on a low frame, which is supported by four daintily-formed Queen Anne legs with Dutch feet. Of a soft wood, stained brown. Period, 1730.

520—EARLY AMERICAN WALNUT GATE-LEG TABLE

A small table of the Pennsylvania type. Period, 1710.

Length, 41 inches; breadth, 36 inches.

521—MAHOGANY PEMBROKE TABLE

Recessed corners and drop leaves.

522—EARLY AMERICAN SIDE CHAIR

The lines of this chair follow the conventional form. The cresting rail is well carved with pierced scrolls and leaf designs. The legs are slightly bowed at the knees, the lower section being composed of a double scroll. The stiles are turned and squared. The front stretcher is elaborately carved to correspond with the cresting rail. Period, 1690.

523—DUTCH SIDE CHAIR

Moulded and paneled back, bow legs and turned stretchers. (The feet have been restored.) Period, about 1710.



7500 -

524—EARLY AMERICAN BUTTERFLY TABLE

The legs and braces are finely turned and squared. The oval top is made with drop-leaf ends which are supported by the shaped brackets, which give this interesting type of table its name. (In the rough and drawer missing.) Period, about 1690.

When opened, 77 by 28 inches.

525—AMERICAN QUEEN ANNE EXTENSION-TOP CORNER CHAIR

A rare example in maple or other light wood. The extension, in Queen Anne form, rests upon the heavy rail always found upon chairs of this type. The stiles and legs are turned and the latter end in flattened ball feet. They are reinforced by finely turned and squared stretchers which cross in the middle. Period, 1720.

200 -

Second Afternoon

526—EARLY AMERICAN LOVE SEAT

300 —

This fine little piece is in the usual form of two chairs, with two slats in each back. The stiles and front legs are finely turned, the former ending in acorn finials and the latter in a turned foot. The end front legs rise above the seat in an elaborate turning, which supports the arms of early form.

527—AMERICAN CHIPPENDALE "CONSTITUTION" MIRROR

In mahogany and gilt. Frame decorated with carved and gilded mouldings with fruits and leaf pendants at sides. Bottom elaborately moulded; top is scrolled and has a "three feather" ornament. (Restored and regilded.) Period, 1750.

Frame, 55 by 25 inches; glass, 34 by 18 inches.

711 50 —

528—EARLY AMERICAN GATE-LEG TABLE

An early table in circular form, with fine turnings. Period, 1690.

Diameter, 45½ inches.

529—CORNER SIDEBOARD

Mahogany and mahogany veneer. It is without inlay and has tapered legs.

530—MAINE QUEEN ANNE HIGH BOY

In the usual form of the period, but the top is finished with a dentilated cornice and the two deep drawers are carved with a sunburst. Period, 1725.

531—NEW JERSEY QUEEN ANNE CHERRY DAY-BED

300 —

Rectangular form with four cabriole legs and pad feet. The back has a pierced splat and serpentine cresting rail. The legs of the back resemble the rear legs of chairs of the period. Period, 1735.



532—EARLY AMERICAN SEVENTEENTH CENTURY CHEST OF
DRAWERS

Of pine, decorated, probably by an Indian, with a characteristic design on a black ground. Turned feet and the early drop handles. Period, 1690.

532A—EIGHTEENTH CENTURY PENNSYLVANIA CHEST

Rectangular form, on shaped, bracket feet, decorated with scrolls. The front and sides are painted with floral designs in bright colors. The top is similarly painted. Period, about 1770.

Length, 47 inches; width, 22 inches; height, 23 inches.

80 -

LIBRARY
GETTY CENTER

ILAP87-D16577

